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CATALOGUE  
OF  
HIGHLY IMPORTANT  
OLD MASTER PAINTINGS

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DAY OF SALE

Wednesday, 24th March, 1965

AT ELEVEN O'CLOCK PRECISELY

---

*The Property of Miss Edana Romney*

PIETER GERRITSZ. VAN ROESTRAETEN

1 A STILL LIFE

On a table covered by a green cloth are books, one of them open, documents, a chronometer, a white pottery teapot, an inkstand and a lute, a curtain behind and, on the right, a landscape view

*Signed with initials and dated 1697*

*34½ in. by 40½ in.*

PIER FRANCESCO CITTADINI

2 A STILL LIFE

To the left, on a carved table partly covered by a red curtain, are melons, a music-book and a dish of crystallized fruit; to the right, large gilt vessels, a lute, a cittern, a violin and a parrot on a chair

*Unframed*

*56¾ in. by 85¾ in.*



Wednesday, 24th March, 1965

WILLIAM JAMES

3 VENICE, THE BACINO DI SAN MARCO

On the right, the Riva degli Schiavoni with the Palazzo Ducale in the background; to the left, the Bacino and, beyond, San Giorgio Maggiore to the left, Santa Maria della Salute in the centre

31 in. by 49 in.

*(See Illustration)*

WILLIAM JAMES

4 VENICE, THE ENTRANCE TO THE GRAND CANAL

In the right foreground, Santa Maria della Salute, with a Doge entering the church in procession; the Seminario beyond and, on the left, the Doge's Palace and the Riva degli Schiavoni

31 in. by 49 in.

*(See Illustration)*

*The Property of R. Neville, Esq.*

M. MARIESCHI

5 THE PIAZZA NAVONA, ROME

Seen from the South side, with the Sacro Cuore on the right and Sant' Agnese on the left, the fountain and obelisk in the centre; actors on a stage surrounded by their audience in the foreground, other figures and two coaches beyond

28½ in. by 44 in.





3



4







Wednesday, 24th March, 1965

*The Property of Mr. Philippe R. Stoclet*

*(from the Collection of the late Adolphe Stoclet)*

SCHOOL OF BRUGES, 15TH CENTURY

6 CHRIST AS SALVATOR MUNDI

Three-quarter length, in a pale blue robe and a pink cloak edged with gold and jewels, his right hand, raised in benediction, an orb surmounted by a Cross in his left hand, a green and gold brocade hanging behind him

*On panel, semicircular top*

*12½ in. by 7½ in.*

THE MASTER OF ST. FRANCIS

7 A CRUCIFIX

Christ on the Cross; in compartments on either side of the Cross are, left, the Madonna, in blue, supported by two of the Holy Women and, right, St. John the Evangelist in a blue cloak and Nicodemus; with a long Latin inscription at the top of the Cross; gold ground

*On panel*

*Overall size, 36 in. by 27¾ in.*

*Literature:*

P. Bautier in *Cronache d'Arte*, vol. IV, 1927, p. 312 and fig. 1;

E. Sandberg-Vavalà, *La Croce dipinta Italiana e l'Iconografia della Passione*, 1929, pp. 832-834 and fig. 521;

R. van Marle in *Pantheon*, 1929, p. 316 and fig. 1;

B. Berenson, *Italian Pictures of the Renaissance*, 1932, p. 345;

B. Berenson, *Pittura Italiana del Rinascimento*, 1936, p. 281;

G. Sinibaldi & G. Brunetti, *Pittura Italiana del Duecento e Trecento (Catalogo della Mostra Giottesca del 1937)*, 1943, pp. 133, 143

E. B. Garrison, *Italian Romanesque Panel Painting*, 1949, p. 184, No. 462

*(See Illustration)*

Wednesday, 24th March, 1965

## THE MASTER OF THE MAGDALEN

### 8 THE MADONNA AND CHILD ENTHRONED

The Madonna, full length, in a green robe and a blue cloak, holding the infant Christ dressed in red, seated on a throne with a white hanging patterned in gold and red, an angel on either side behind the throne; *gold ground, with semi-precious stones and glass in mounts round the Virgin's head*

*On panel, in the original frame*

36½ in. by 20½ in.

Attributed by Sirén to the Master of the Magdalen and by Richter to Megliore di Jacopo

#### *Literature:*

O. Sirén in *Gazette des Beaux-Arts*, vol. LXVIII, 1926, pp. 354 and 357-358 (reproduced);

R. van Marle in *Pantheon*, 1929, p. 318 and fig. 3;

G. M. Richter in *The Burlington Magazine*, vol. LVII, 1930, pp. 229-235, and plate IV;

G. Sinibaldi & G. Brunetti, *Pittura Italiana del Duecento e Trecento* (*Catalogo della Mostra Giottesca del 1937*), 1943, pp. 217, 218, 229, 231

(*See Illustration*)









Wednesday, 24th March, 1965

DUCCIO DI BUONINSEGNA

9 CHRIST ON THE CROSS

On the left, the Virgin in a blue and gold cloak over a red dress and, on the right, St. John the Evangelist in a green robe and pink cloak, his hands clasped in prayer; *gold ground*

*On panel, pointed top*

15 in. by 13½ in.

*Literature :*

C. H. Weigelt, *Sienese Painting of the Trecento*, 1930, p. 70

(*See Illustration*)

NICCOLO DI SEGNA

10 CHRIST ON THE CROSS

The Virgin in a blue and gold cloak on the left, St. John the Evangelist in a green robe and a pink cloak on the right; *silver ground*

*On panel*

11¾ in. by 7¾ in.

*Literature :*

B. Berenson, *Pitture Italiane del Rinascimento*, 1936, p. 340



Wednesday, 24th March, 1965

FOLLOWER OF GIOTTO, c. 1320

II THE DEPOSITION

Christ, at the foot of the Cross, supported by the Virgin, the Holy Women around them; on the right, St. John the Evangelist in a pink robe kissing Christ's hand, the Magdalen in a red cloak at Christ's feet, Joseph of Arimathaea and other men behind and, above, an angel on either side of the Cross; rocks in the background; *gold ground*

*On panel*

14½ in. by 9⅞ in.

From the Stroganoff Collection, Rome

(*See Illustration*)









Wednesday, 24th March, 1965

## THE MASTER OF SAINTS PLACIDUS AND BENEFACTUS

### 12 ST. BENEFACTUS WITH A DONOR

Full length, standing, in a red chasuble with gold embroidery and a blue cope with gold embroidery and gold borders, a crozier in his left hand, his right hand raised in blessing; on the left, above, Christ holding a mitre and a crozier and, below, a kneeling abbot holding a crozier, with a mitre on the ground before him; *gold ground*

*On panel, cusped top, in the original frame*

*Overall size, 68 in. by 37 in.*

The donor's name is inscribed behind him: ABBAS / MARTIN/US DE / QUER/CIIS

Probably from San Placido Calonerò, Messina. A companion painting of St. Placidus from this church is in the National Museum, Messina (Garrison No. 610)

#### *Literature:*

E. B. Garrison, *Italian Romanesque Panel Painting*, 1949, p. 223, No. 607 (reproduced)

*(See Illustration)*

Wednesday, 24th March, 1965

*The Property of the Rt. Hon. Lord Hardinge of Penshurst*

PSEUDO-AMBROGIO BALDESE

13 THE MADONNA AND CHILD WITH SAINTS: AN ALTARPIECE

In the centre, the Madonna seated on a throne with the infant Christ, St. Agnes on the left and another female saint on the right; in a compartment above, the Coronation of the Virgin. On the left, Saints Jerome and John the Baptist; the Angel of the Annunciation in a roundel above and, in an upper compartment, the Resurrection. On the right, Saint Lawrence and a male saint with a sword; above, a roundel with the Virgin Annunciate and, in the top compartment, Christ on the Cross with the Virgin and St. John

*Gold ground, on panel, arched tops; in the original frame*

*Overall size, 61½ in. by 63¼ in.;*

*centre panel, 40¾ in. by 22¼ in.;*

*side panels, 31 in. by 15¼ in.*

*(See Illustration)*









Wednesday, 24th March, 1965

*The Property of the Hon. R. F. Watson*

ROELANDT SAVERY

14 A FLOWER PIECE

Pink roses, a blue iris, narcissus, a pansy and other flowers, with a butterfly and a bee, in a roemer standing in a niche; a rose petal, a lady-bird, a grasshopper and a cricket below

*Signed and dated 1611; on panel*

9 $\frac{1}{4}$  in. by 6 $\frac{5}{8}$  in.

*Exhibited:*

London, Royal Academy, *Flemish Art*, 1953-54, No. 110;

Ghent, Musée des Beaux-Arts, Roelandt Savery Exhibition, 1954, No. 23

*Literature:*

Reproduced in J. Hadfield, *A Book of Delights*, 1954, p. 35

(See Illustration)

*The Property of Lady Berlin*

AMBROSIUS BOSSCHAERT

15 A FLOWER PIECE

Red and yellow, and blue and white tulips, lilies, pink and white roses, on one of which is a butterfly, marigolds and other flowers in a brown and white vase, beside which are carnations, a butterfly and a beetle

*On panel*

22 $\frac{3}{4}$  in. by 16 $\frac{1}{4}$  in.

Wednesday, 24th March, 1965

*The Property of Desmond O'Brien, Esq.,  
of Arden*

JAN BREUGHEL THE ELDER

16 FLOWERS IN A GLASS

Red and yellow and red and white tulips, pink and white roses, red and pink carnations, narcissus, forget-me-not and other flowers in a green glass on a ledge, sprigs of forget-me-not and rosebuds beside it

*On panel*

16½ in. by 13 in.

*(See Illustration)*

*The Property of a Lady*

CORNELIS DE HEEM

17 A STILL LIFE

A peeled lemon, a pewter plate with a quince, a rose and cherries, grapes, peaches and plums in a blue and white Delft bowl, nuts and a crab on a stone ledge covered by a blue cloth with a gold fringe

*Signed*

13¼ in. by 19¼ in.









Wednesday, 24th March, 1965

## *The Property of a Gentleman*

FRANÇOIS BOUCHER

### 18 A LANDSCAPE WITH A WATERMILL

In the foreground, a mill-stream with a boy and a girl washing clothes to the right, an angler and a girl with a bucket to the left; beyond, on the left, a watermill and on the right, a man with cattle on a bridge leading to a hut among trees in the centre

*Signed and dated* 1755

22 $\frac{3}{4}$  in. by 28 $\frac{1}{2}$  in.

A chalk drawing of the same subject is in the Collection of Forsyth Wickes, Newport, U.S.A.

#### *Collections:*

Bergeret, Paris, 1786;

Gustave Rothan, Paris, 1890;

Willy Blumenthal, Paris

#### *Exhibited:*

Paris, Musée des Arts Décoratifs, *Tableaux ancien et moderne exposés au profit du Musée des Arts Décoratifs*, 1878, No. 13;

Paris, *L'art du XVIII<sup>e</sup> siècle*, 1883;

Paris, Petit Palais, *Le Paysage français de Poussin à Corot*, 1925, No. 36;

Paris, Hôtel Charpentier, *François Boucher*, 1932, No. 75;

London, Royal Academy, *European Masters of the Eighteenth Century*, 1954-55, No. 442

#### *Literature:*

L. Hourticq *et al.*, *Le paysage français de Poussin à Corot*, 1926, p. 105, No. 36;

A. Michel, L. Soulié and C. Masson, *François Boucher*, 1906, part ii, p. 100, No. 1762;

P. de Nolhac, *François Boucher*, 1907, p. 166

(See Illustration)

Wednesday, 24th March, 1965

*The Property of the Estate of the late Dr. Axel Wenner-Gren*

JAN VAN GOYEN

19 THE BEACH AT SCHEVENINGEN

A beach with many figures, a coach with four horses and men on horseback, and beached fishing-boats; on the right, the dunes and Scheveningen Church; many vessels at sea in the distance

*Signed with initials and dated 1644; on panel*

7½ in. by 13¼ in.

(See Illustration)

JAN WIJNANTS

20 A LANDSCAPE WITH A DUNE

On the left, a tree-trunk in the foreground and, beyond, a high dune with trees behind it; on the left, a woman on horseback and boys with sheep on a track leading to the background, and distant dunes

*Signed; on panel*

12¾ in. by 16½ in.

Formerly in the Hermitage Museum, Leningrad

*Collections:*

Empress Catherine II of Russia

*Exhibited:*

Karlstad, Värmlands Museum, 1940, No. 13

*Literature:*

G. F. Waagen, *Die Gemäldesammlung in der Kaiserlichen Ermitage*, 1864, p. 239;

A. Somof, *Ermitage Impérial. Catalogue de la Galerie des Tableaux*, vol. II, 1901, p. 466, No. 1111;

C. Hofstede de Groot, *Catalogue raisonné* etc., vol. VIII, 1927, No. 368

(See Illustration)





19



20





Wednesday, 24th March, 1965

## REMBRANDT HARMENSZ. VAN RIJN

### 21 SASKIA AS MINERVA

Three-quarter length, facing the spectator, wearing a gold brocade cloak, with pearl earrings and necklace, a laurel wreath on her head, her long fair hair falling on her shoulders. She is seated with her right hand resting on the arm of her chair, her left placed on an open book lying before her on a table covered by an Eastern rug; beyond on the right are other books, a terrestrial globe, a helmet and a spear; a shield embossed with the head of Medusa hangs on the wall behind

*Signed and dated on the left: Rembrandt . f . | 1635*

*53½ in. by 45½ in.*

Saskia van Ulenborch, the daughter of a Frisian burgomaster, was born in 1612; she was betrothed to Rembrandt in 1633 and married him in June 1634. She brought him a considerable dowry; her estate was valued at over forty thousand guilders at the time of her death. She bore Rembrandt four children but only one, Titus, was still alive when she died in 1642

Rembrandt painted comparatively few mythological subjects and more than half of them belong to the years 1632-1636. Other paintings of Saskia in mythological or Arcadian guise are in the National Gallery, London (painted in the same year as the present picture) and in the Hermitage, Leningrad (painted in 1634)

#### *Collections:*

James, 13th Lord Somerville (died 1763);

The Hon. Mrs. Louisa Harriet Somerville, 1924;

Marczell von Nemes, Munich, 1931

Wednesday, 24th March, 1965

*Exhibited:*

Karlstad, Värmlands Museum, 1940, No. 2;

Amsterdam, Rijksmuseum, Rembrandt Exhibition, May-August 1956, No. 28;

Rotterdam, Boymans Museum, Rembrandt Exhibition, August-October 1956, No. 28;

Bordeaux, Galerie des Beaux-Arts, *L'Europe et la Découverte du Monde*, 1960

*Literature:*

W. R. Valentiner in *Zeitschrift für bildende Kunst*, vol. 59, 1925-26, p. 270 (reproduced, p. 267);

A. Bredius, *The Paintings of Rembrandt*, 1937, fig. 469;

J. Rosenberg, *Rembrandt*, 1948, vol. I, pp. 43 and 164

(See Illustration)







Wednesday, 24th March, 1965

JACOB VAN RUISDAEL

22 A LANDSCAPE WITH A POOL

In the foreground a pool and, to the right, a sandy bank with a hut beneath a tree in the centre; a horseman with another horse and a dog to the left and, in the background, the edge of a wood

*On panel*

17 $\frac{1}{4}$  in. by 20 $\frac{3}{4}$  in.

*Exhibited:*

Karlstad, Värmlands Museum, 1940, No. 24

JACOB VAN RUISDAEL

23 A ROAD BY A WOOD

In the left foreground, sheep on a road leading towards a cottage among trees, in the centre a man seated beneath trees on a hillock, a meadow and a wood beyond

*Signed with monogram*

23 in. by 20 in.

Formerly in the Hermitage Museum, Leningrad

*Collections:*

Count Brühl;

Catherine II of Russia

*Exhibited:*

Karlstad, Värmlands Museum, 1940, No. 25

*Literature:*

G. F. Waagen, *Die Gemäldesammlung in der Kaiserlichen Ermitage*, 1864, p. 242;

A. Somof, *Ermitage Impérial. Catalogue de la Galerie des Tableaux*, vol. II, 1901, p. 382, No. 1149;

C. Hofstede de Groot, *Catalogue raisonné* etc., vol. IV, 1912, No. 122;

J. Rosenberg, *Jacob van Ruisdael*, 1928, No. 82

(See Illustration)



Wednesday, 24th March, 1965

J. VAN DER HEYDEN

24 A VIEW IN HOLLAND WITH A COUNTRY HOUSE

In the foreground two sportsmen with dogs beside a road by a canal leading to an avenue of trees, a horseman farther off and a large house among trees on the right; buildings and the masts of ships in the left distance

19 in. by 23½ in.

From the Collection of Prince Yussupoff, St. Petersburg

*Literature:*

C. Hofstede de Groot, *Catalogue raisonné* etc., vol. VIII, 1927, No. 261

ALLAERT VAN EVERDINGEN

25 A LANDSCAPE WITH A WATERFALL

In the foreground a waterfall between rocks and over it a hut and a wooden bridge on which are goats; an artist sketching and other men on the rocks, left, and a timber yard and trees in the distance

*Signed*

31¼ in. by 26¼ in.

ADRIAEN VAN OSTADE

26 THE INTERIOR OF AN INN

In the centre a peasant striking a seated man, restrained by a third man, a white dog to the left; behind, on the left, a man and woman descending stairs and, right, an old man and woman seated

*Signed and dated 1647; on panel*

10¾ in. by 14 in.

Sold with a certificate from Dr. W. Bode, 1928

From the Tiérard Collection, Valenciennes

*Literature:*

Catalogue of the Tiérard Collection, 1860, No. 69;

C. Hofstede de Groot, *Catalogue raisonné* etc., vol. III, 1910, No. 614

Wednesday, 24th March, 1965

WILLEM DUYSER

27 A GUARDROOM

In the foreground, right, a soldier taking to a seated woman in a white satin skirt and a grey cloak lined with red, a Turkey rug on a drum in the centre and beyond a pedlar showing a necklace to soldiers; other men by a fire in the background

*On panel*

13 in. by 17 in.

*Collections:*

Werner Dahl, Düsseldorf;  
Max Flersheim, Paris;  
Glückstadt, Copenhagen;  
Ivar Kruger, Stockholm

*Exhibited:*

Düsseldorf, 1886;  
Utrecht, 1894;  
Düsseldorf, 1904;  
Paris, 1911

PIETER DE MOLIJN

28 LANDSCAPE WITH A WINDMILL

In the foreground a river with men in two row-boats to the left and on the right a horse and cart crossing a bridge; on the farther bank, towards the left, farm buildings and a windmill

*On panel*

13 $\frac{1}{8}$  in. by 23 $\frac{1}{4}$  in.

From the Collection of Fredrik Due, Stockholm

*Exhibited:*

Karlstad, Värmlands Museum, 1940, No. 12

Wednesday, 24th March, 1965

HENDRICK TERBRUGGHEN

29 A BOY MUSICIAN SINGING

Half length, head turned half left, in a red and black striped coat and white shirt with embroidered neck, wearing a black hat with grey and white feathers, playing a stringed instrument and singing

*Signed with monogram*

28 $\frac{1}{4}$  in. by 22 $\frac{3}{4}$  in.

Engraved in mezzotint by Dirk Koedijk, J. van der Brugghen, Jan Verkolje (reproduced Nicolson, pl. 39a) and also anonymously

*Exhibited:*

Karlstad, Värmlands Museum, 1940, No. 18

*Literature:*

B. Nicolson, *Hendrick Terbrugghen*, 1958, pp. 95-96, No. A65 and pl. 39b

(See Illustration)







Wednesday, 24th March, 1965

H. TERBRUGGHEN

30 A YOUNG MAN PLAYING A VIOLIN

Half length, in a lace-edged shirt with blue stripes on the sleeves, the right shoulder uncovered, wearing a black cap with blue and white feathers and a grey cloak

32 $\frac{1}{4}$  in. by 25 $\frac{1}{4}$  in.

*Literature:*

B. Nicolson, *Hendrick Terbrugghen*, 1958, p. 128 and pl. 106b.

H. TERBRUGGHEN

31 DEMOCRITUS

Half length, in a white shirt with a blue stripe on the sleeve and a black hat, holding a terrestrial globe and pointing with his left hand.

*Inscribed with initials and dated 1622*

27 $\frac{3}{4}$  in. by 22 $\frac{1}{2}$  in.

From the Collection of Fredrik Due, Stockholm

*Exhibited:*

Karlstad, Värmlands Museum, 1940, No. 17



Wednesday, 24th March, 1965

GIUSEPPE ARCIMBOLDO

32 A FANTASTIC HEAD OF A WOMAN

The bust of a young woman composed of roses, with lilies, carnations, roses and other flowers in her hair, her dress of foliage with a collar of white roses and daisies

*On panel*

31 $\frac{3}{4}$  in. by 24 in.

Arcimboldo was Court Painter to Emperor Rudolph II, from whose collection this and the following picture came

*Collections :*

In Rudolph II's Collection at Prague, whence it was looted in the Sack of Prague, 1648;

Queen Christina of Sweden;

Count von Fersen-Gyldenstolpe, Stockholm;

Christian Hammer, Stockholm;

Captain Harry Wahlin, Stockholm

*Literature :*

O. Granberg, *Svenska konstsamlingarnas historia*, vol. I, 1929, p. 85, 100

(*See Illustration*)

GIUSEPPE ARCIMBOLDO

33 FLORA

The head of a woman composed of roses, with a garland of lilies, pansies and other flowers, wearing a dress of lily-of-the-valley with a collar of white flowers; *inscribed*: LA FLORA DEL ARCIMBOLDO

*On panel*

29 $\frac{3}{8}$  in. by 22 $\frac{1}{2}$  in.

See note to preceding lot







Wednesday, 24th March, 1965

GIUSEPPE ARCIMBOLDO

34 WINTER

A fantastic head composed of tree-roots, fungi and ivy, with a coat of rushes closed by a clasp of orange and lemon

SPRING

A fantastic head composed of roses, daisies, snowdrops, narcissus and other flowers, his coat made of verdure

*A pair*

29 $\frac{3}{4}$  in. by 22 in. (2)

GIUSEPPE ARCIMBOLDO

35 SUMMER

A fantastic head composed of peaches, cherries, garlic, ears of wheat, corn-cobs, raspberries and other fruit, with a tunic of corn.

*Signed*

AUTUMN

A fantastic head composed of grapes, pears, apples, pomegranates, melons, mushrooms and other fruit, with a tunic composed of barrel staves

*A pair*

29 in. by 22 in. (2)

GIUSEPPE ARCIMBOLDO

36 AIR

A fantastic head composed of hens, turkey, owls, doves and many other birds, his body of a peacock with tail displayed

FIRE

A fantastic head composed of an oil lamp, tinder and wick, his hair made of blazing embers, and other objects

*A pair*

29 $\frac{1}{2}$  in. by 22 in. (2)

Wednesday, 24th March, 1965

GIOVANNI BATTISTA TIEPOLO  
AND GIOVANNI DOMENICO TIEPOLO

37 SIX SCENES FROM THE HISTORY OF THE PORTO FAMILY  
(a) JACOPO PORTO APPOINTED GOVERNOR OF VICENZA

To the right, Jacopo Porto in armour kneeling before Emperor Henry II who has his left arm round Jacopo's shoulder and indicates with his right Poseidon and a river god recumbent on the left; soldiers with the Imperial standard beyond on the right, Vicenza with the Palazzo della Ragione in the left distance; gold sky

*Inscribed on a cartellino:* IACOBVS DE PORTO CO: ET EQVES / MORVM INTEGRITATE, DOCTRINA, CONSILIO / CLARISSIMVS VICENTIAE PRÆFECTVS [*sic*] / PRO HENRICO . II . REGE, ET IMPERATORE A . S . MXXII

*Fresco; in a simulated frame*

106½ in. by 66½ in.

This and the five following pictures were painted in fresco for the palace built by Palladio for the Porto family in Vicenza. They depict illustrious events in the family's history from the eleventh to the seventeenth century. They are painted in tones of buff and grey with yellow highlights and touches of blue, with gold skies and simulated frames of dark grey. They were probably executed about 1755-1760, in which period Giovanni Battista Tiepolo was working at intervals in Vicenza. Dr. Morassi supposes that they were done in collaboration with Giovanni Domenico. A ceiling painting on canvas representing the Apotheosis of Ippolito Porto, from the same palace, is now in the Seattle Museum

For *Collections* and *Literature* see page 29

(See Illustration)







Wednesday, 24th March, 1965

(b) DONATO PORTO BECOMES A VENETIAN NOBLE

To the left a young woman symbolizing Venice seated on a throne with the Lion of St. Mark at her feet and two young men beside her; before her, to the right, Donato Porto kneeling on the steps of the throne; in the foreground, money-bags and coins on a salver and, in the right distance, ships at sea; gold sky

*Inscribed on a cartellino:* DONATVS DE PORTO COMES ET EQVES CVM  
NAVIBVS / MILITE, PECVNIA REM VENETAM / CLODIANO BELLO JUVISSET S.C.  
INTER VENETOS / PATRICIOS COOPTATVS AN<sup>o</sup> S. MCCCLXXIX

*Fresco; in a simulated frame*

106 in. by 72 in.

Donato Porto aided the Venetian Republic with money, ships and soldiers when she was at war; in return, he was enrolled in the Venetian nobility in 1379

For *Collections* and *Literature* see page 29

(*See Illustration*)

Wednesday, 24th March, 1965

(c) GEROLAMO PORTO IS MADE PREFECT OF PIEDMONT

Gerolamo, to the right, in armour, standing before the figure of Venice who hands him the staff of office; beside her is an armed man and, below, the Lion of St. Mark; beyond, on the right, are the flags of the Roman Empire, France and the Papal State; gold sky

*Inscribed on a cartellino:* GRAVISSIMO AB VNIVERSA EVROPA BELLO / PRESSA  
REP. VENETA HIERONYMVS DE PORTO CO: ET EQVES / S.C. VNIVERSO  
PRÆFECTVS EST PEDEMONTIO / A.S. MDVII

*Fresco; in a simulated frame*

106 in. by 66½ in.

Gerolamo Porto was appointed Prefect of Piedmont by the Venetian Republic in 1508

For *Collections* and *Literature* see page 29

(*See Illustration*)







Wednesday, 24th March, 1965

(d) FRANCESCO PORTO BECOMES GENERAL OF THE VENETIAN  
REPUBLIC

Venice, seated on a throne to the right, about to place the cap of a commander on the head of Francesco who kneels in armour on the steps of her throne; in the right foreground a page with a commander's baton on a salver; beyond, on the left, a military camp; gold sky

*Inscribed on a cartellino:* FRANCISCVS DE PORTO CO: ET EQVES PAGE ET  
BELLO DOMI, FORISQVE / REBVS PRÆCLARE GESTIS REIP · VEN · COLLATERALIS  
GENERALIS / A · S · MDLIV

*Fresco; in a simulated frame*

106½ in. by 66¾ in

Francesco Porto was made a general of the Venetian Republic in 1554

For *Collections* and *Literature* see page 29

(*See Illustration*)



Wednesday, 24th March, 1965

(e) CHARLES V HONOURS IPPOLITO PORTO

The Emperor, in half armour and crowned with laurel, is seated on the left; before him, to the right, stands Ippolito in full armour pointing to a captive soldier in chains beyond them; gold sky

*Inscribed on a cartellino:* HIPPOLYTUS DE PORTO CO: ET EQVES IOANE  
FEDERICO SAXONIAE DVCE / DEVICTO, ET CAPTO A CAROLO V. IMPERATORE  
SV̄MIS HONORIBVS / CVMVIATVR MOXQVE REMP. VENET. A TVRCARVM ARMIS  
STRENV̄E / DEFENDENS CORCYRAE DECEDIT. A.S. MDLXXII

*Fresco; in a simulated frame*

106 in. by 69½ in.

Ippolito Porto received many honours from Charles V as a reward for his military services

For *Collections* and *Literature* see page 29

(See *Illustration*)







Wednesday, 24th March, 1965

- (f) GIOVANNI BATTISTA PORTO IS MADE GENERALISSIMO OF VENICE  
To the left Giovanni Battista, standing in armour, holding a commander's baton in his right hand; before him, to the right, two senators kneeling, one offering him the keys of the city on a salver; a fortified town beyond on the right; gold sky  
*Inscribed on a cartellino:* IOANNES B[A]PTISTA DE PORTO CO: ET EQVES DIFICILLIMIS / TEMPORIBVS CRETÆ, PALMÆ, MANTVÆ A VENETA REPV. / PRÆFICITVR AC SVPREMVS MILITVM MAGISTER CREATVR / A.S. MDLXI  
*Fresco; in a simulated frame* 106½ in. by 66½ in.  
*A set of six, unframed* (6)

Giovanni Battista Porto was put in charge of the Venetian armed forces in 1661

*Collections:*

The Palazzo Porto, Vicenza, until c. 1900;  
Dr. Eduard Simon, Berlin, 1929

*Literature:*

[Conte Enea Arnaldi], *Descrizione delle Architetture, Pitture e Sculture di Vicenza*, 1779, vol. II, p. 86;  
P. Molmenti, *G. B. Tiepolo*, 1909, pp. 95-96 and 269-271 (reproduced);  
E. Sack, *Giambattista und Domenico Tiepolo*, 1910, pp. 91-92, 180 and 183 (Nos. 294-299);  
M. J. Friedländer, *Sammlung Dr. Eduard Simon*, 1929, Nos. 13-18 and plates XV-XX;  
A. Scharf, "Das Tiepolo-Zimmer des Palazzo Porto in Vicenza," in *Der Cicerone*, vol. XXI, 1929, pp. 457-462 (reproduced);  
M. Goering in *Thieme & Becker's Künstlerlexikon*, vol. XXXIII, 1939, p. 152

(See Illustration)

Wednesday, 24th March, 1965

GIOVANNI DI PAOLO

38 THE MADONNA AND CHILD WITH SAINTS

The Madonna, in a red and gold dress and a blue cloak, seated on a dais with the infant Christ standing on her knee, St. James standing on her left, St. Bartholomew on her right, two angels kneeling in the foreground on either side; gold ground

*On panel, shaped top, original frame*

*Overall size, 14½ in. by 10¼ in.*

Sold with a certificate from Dr. R. van Marle

*Exhibited:*

Karlstad, Värmlands Museum, 1940, No. 32;

Stockholm, National Museum, *Early Italian Art*, 1944

*Literature:*

O. Sirén in *Konsthistorisk Tidskrift*, XIV, 1945, p. 66 and fig. 10

*(See Illustration)*

PAOLO DI GIOVANNI FEI

39 THE MADONNA AND CHILD WITH SAINTS

The Madonna, in a gold dress and blue cloak, seated on a dais with the infant Christ in her arms; standing on the left, Saint John the Baptist and a sainted bishop and, on the right, Saint John the Baptist and a sainted bishop and, on the right, Saints James and Peter; two angels on either side above and, in a trefoil above, Christ blessing; gold ground

*On panel; pointed top*

*21½ in. by 10 in.*

*Exhibited:*

Karlstad, Värmlands Museum, 1940, No. 39;

Stockholm, National Museum, *Early Italian Art*, 1944

*Literature:*

O. Sirén in *Konsthistorisk Tidskrift*, XIV, 1945, pp. 63-65 and fig. 9







Wednesday, 24th March, 1965

BARTOLOMMEO DI GIOVANNI

40 THE NATIVITY

On the right the Virgin, in a blue mantle with a yellow lining, kneeling beneath a Renaissance ruin in adoration of the infant Christ who lies on the ground to the left; an ox and an ass on either side of the Virgin and, beyond to the left, St. Joseph asleep and a shepherd, three angels above; a rocky landscape with buildings in the background, and plants and a bird in the foreground.

*On panel*

25 $\frac{3}{4}$  in. by 17 in.

From the Collection of Gösta Stenman

*Exhibited:*

Stockholm, National Museum, *Early Italian Art*, 1944

*Literature:*

O. Sirén, *Italienska tavlor . . . i Nationalmuseum och andra Svenska . . . samlingor*, 1933, p. 60, pl. 36;

O. Sirén in *Konsthistorisk Tidskrift*, XIV, 1945, p. 71 and fig 21

GREGORIO SCHIAVONE

41 ST. MATTHEW

Half length, in a green robe and a pink and blue cloak, reading a book held by an angel; gold ground

*On panel*

10 $\frac{1}{2}$  in. diameter

ST. MARK

Half length, in a white robe and blue cloak, reading a book held by a winged lion; gold ground

*On panel*

10 $\frac{1}{2}$  in. diameter

ST. LUKE

Half length, in a blue robe and a pink cloak, reading a book supported on a bull; gold ground

*A set of three; on panel*

10 in. diameter (3)

*Literature:*

O. Sirén, *Italienska tavlor . . . i Nationalmuseum och andra Svenska . . . samlingor*, 1933, p. 95, pl. 59

Wednesday, 24th March, 1965

WEST GERMAN SCHOOL, 16TH CENTURY

42 THE VIRGIN AND CHILD WITH SAINTS

Above, the Virgin seated with the Child in a mandorla with, below, St. Jerome and the lion to the left, St Barbara and her tower to the right and, in the centre, the donatrix at prayer; in the background a hilly river landscape with the Agony in the Garden, left, and on the right, the Virgin of Succour, and other scenes

*On panel*

31 in. by 30 $\frac{1}{8}$  in.

LUCAS CRANACH THE ELDER

43 HERCULES AND OMPHALE

Hercules, in black doublet and slashed hose, seated in the centre; on the left Omphale in an orange dress holding Hercules' hat while a young woman, on the right, in a red dress, ties a kerchief round his head and another woman hands him a distaff. Inscribed above: HERCVLES MANIBVS DANT LYDAE PENSEA PVELLAE / IMPERIVM DOMINAE FERT DEVS ILLE SVAE / SIC ECIAM INGENTES ANIMOS INSANA VOLVPTAS / ET DOMITO MOLLIS PECTORE FRANGIT AMOR

*Signed with the winged dragon and dated 1532*

31 $\frac{3}{4}$  in. by 47 $\frac{1}{2}$  in.

*Collections:*

Wendlinger, Berlin;

Osborn Kling, Stockholm

*Literature:*

M. J. Friedländer & J. Rosenberg, *Die Gemälde von Lucas Cranach*, 1932, No. 223 and fig. 224 (with wrong caption)



Wednesday, 24th March, 1965

LUCAS CRANACH THE ELDER

44 ST. MAURICE

Full length, standing, in armour, with a feathered hat, a standard in his right hand and a gilded sword in his left, a green curtain behind held by two cherubs

ST. MARY MAGDALENE

Full length, standing, in a red dress edged with black and gold brocade and puffed sleeves, holding an ointment jar, a green curtain behind held by a cherub

*A pair; on panel*

$10\frac{3}{4}$  in. by  $3\frac{3}{4}$  in. (2)

SCHOOL OF BRUGES, 16TH CENTURY

45 SCENES FROM THE LIFE OF THE VIRGIN: A POLYPTYCH

Centre: The Rest of the Flight, with the Virgin seated with the Child, and St. Joseph in the background; left wing: The Annunciation; right wing: The Nativity with adoring angels, and the Annunciation to the Shepherds in the background; upper part: The Coronation of the Virgin, with music-making angels

*On panel*

*Centre and left wing,  $3\frac{7}{8}$  in. by  $2\frac{1}{4}$  in.;*

*right wing,  $3\frac{7}{8}$  in. by  $2\frac{1}{2}$  in.;*

*upper part,  $3\frac{7}{8}$  in. by  $2\frac{1}{8}$  in.*

THE MASTER OF THE MAGDALEN LEGEND

46 PORTRAIT OF A MAN

Half length, turned right, in a fur-trimmed red robe and a red cap, with paper in his left hand and a stylus in his right; gold background

*On panel, rounded top*

$8\frac{3}{4}$  in. by  $6\frac{1}{8}$  in.

Sold with a certificate from Dr. M. J. Friedländer, 1937

Wednesday, 24th March, 1965

JAN GOSSAERT, called MABUSE

47 THE MADONNA AND CHILD

The Madonna, half length, seated, in a red dress edged with gold embroidery, with pearls in her hair, with Infant Christ seated on her lap holding a necklace

*On panel*

18½ in. by 12½ in.

B. VAN ORLEY

48 A PIETÀ

The Madonna, in blue with a white kerchief, mourning the dead Christ who is supported by St. John the Evangelist; on the right, the Magdalen kissing Christ's hand; landscape background

*On panel*

14 in. by 12 in.

*Exhibited:*

Karlstad, Värmlands Museum, 1940, No. 28

THE MASTER OF THE PRODIGAL SON

49 THE VIRGIN AND CHILD AND ST. JOSEPH

The Virgin, three-quarter length, in a pink mantle, seated with the infant Christ on her lap, to whom she offers an apple; in the background, left St. Joseph and, right, a green curtain

*On panel*

27 in. by 20½ in.







Wednesday, 24th March, 1965

DAVID TENIERS THE YOUNGER

50 OUTSIDE AN INN (“ LE FENDEUR DE BOIS ”)

In the centre a thatched inn with peasants seated drinking around a table outside and two sportsmen talking to a woman at the door; in the right foreground a man splitting wood, cattle in a river landscape on the left

*Signed and dated* 1654

22 in. by 33 in.

Engraved anonymously as *Le fendeur de bois*

Formerly in the Hermitage Museum, Leningrad

*Collections :*

Acquired from the Maréchal d'Isenghien by Catherine II of Russia

*Literature :*

G. F. Waagen, *Die Gemäldesammlung in der Kaiserlichen Ermitage*, 1864, p. 160;

A. Somof, *Ermitage Impérial. Catalogue de la Galerie des Tableaux*, vol. II, 1901, p. 412, No. 676

*Exhibited :*

Karlstad, Värmlands Museum, 1940, No. 16

(*See Illustration*)

Wednesday, 24th March, 1965

DAVID TENIERS THE YOUNGER

51 LANDSCAPE WITH CATTLE AND SHEEP

In the foreground a flock of sheep and, to the left, cattle and a sow with piglets; peasants outside an inn to the right and a château on a hill in the left middle distance; hills in the centre distance

*Signed*

22 $\frac{1}{4}$  in. by 33 $\frac{1}{4}$  in.

Engraved by James Fittler, 1781

Formerly in the Hermitage Museum, Leningrad

*Collections:*

Sir Robert Walpole (later 1st Earl of Orford), Houghton;

Sold with the Walpole Collection to Catherine II of Russia, 1779

*Exhibited:*

Karlstad, Värmlands Museum, 1940, No. 15

*Literature:*

G. F. Waagen, *Die Gemäldesammlung in der Kaiserlichen Ermitage*, 1864, p. 162;

A. Somof, *Ermitage Impérial. Catalogue de la Galerie des Tableaux*, vol. II, 1901, p. 423, No. 706

DAVID TENIERS THE YOUNGER

52 A GUARDROOM

In the left foreground, arms and armour on the ground and on a table, a flag leaning against a wall and a boy with a sword and belt; in the background, seen through a doorway, men drinking and smoking by a fire

*Signed; on panel*

14 $\frac{3}{4}$  in. by 12 in.

SIR PETER PAUL RUBENS

53 PORTRAIT OF A YOUNG MAN

Three-quarter length, turned half right, in a black doublet and a lace-edged ruff

33 in. by 27 in.

Sold with certificates from Dr. L. Burchard and Dr. G. Glück, who consider it a work of c. 1610

*Exhibited:*

Karlstad, Värmlands Museum, 1940, No. 5







Wednesday, 24th March, 1965

*The Property of Mr. William B. Leeds,  
of Cat Cay, Bahamas, and New York City*

REMBRANDT HARMENSZ. VAN RIJN

54 PORTRAIT OF A MAN

Half length, nearly full face, bearded, in a buff-coloured coat over a white shirt open at the breast

*Signed and dated: Rembrandt f / 1635*

*On panel*

26 $\frac{1}{4}$  in. by 20 $\frac{3}{4}$  in.

*Collections:*

Auguiot, Paris, 1875;  
Prince Anatole Demidoff, San Donato, Florence;  
Charles Sedelmeyer, Paris;  
Léopold Goldschmidt, Paris, 1898;  
R. W. Hudson, London;  
G. Fischof, New York;  
W. B. Leeds, New York (before 1916)

*Literature:*

W. Bode and C. Hofstede de Groot, *The Complete Work of Rembrandt*, 1897-1905, No. 204;  
C. Sedelmeyer, *Catalogue of 300 Paintings*, 1898, No. 127;  
W. R. Valentiner, *Klassiker der Kunst: Rembrandt: Gemälde*, 1909, p. 187;  
C. Hofstede de Groot, *Catalogue raisonné* etc., vol. VI, 1916, No. 415;  
W. R. Valentiner, *Rembrandt Paintings in America*, 1931, No. 58;  
A. Bredius, *The Paintings of Rembrandt*, 1937, fig. 205

(See Illustration)

Wednesday, 24th March, 1965

*The Property of Capt. P. J. B. Drury-Lowe  
of Locko Park, Derbyshire*

The following pictures are from the Collection at Locko Park formed by William Drury-Lowe, chiefly in Italy, between 1840 and 1865. The catalogue references given below are to J. P. Richter's *Catalogue of Pictures at Locko Park*, 1901

PACINO DI BONAGUIDA

55 ST. JOHN THE EVANGELIST

Three-quarter length, standing, nearly full-face, in a pink robe and blue cloak edged with gold, holding a closed book with both hands; *gold ground*  
*On panel; arched top* 24 in. by 14 in.

*Literature:*

Locko Park catalogue, No. 31







Wednesday, 24th March, 1965

LORENZO MONACO

56 THE MADONNA AND CHILD

The Madonna, in a pale blue dress embroidered with gold, a blue kerchief with gold embroidery and a dark blue cloak lined with yellow, seated on a gilt chair with lions' heads partly covered by a gold-embroidered red cloth; the infant Christ, in a rose-coloured robe edged with gold and a blue sash, standing on the Virgin's left knee holding her scarf with his right hand, a scroll inscribed *ego sum d . . .* in his left; green marble floor; gold ground

*On panel; arched top*

40½ in. by 24 in.

*Exhibited:*

London, Royal Academy, Winter Exhibition, 1884, No. 224;

Birmingham, Art Gallery, *Works of Art from Midland Houses*, 1953, No. 164

*Literature:*

Locko Park catalogue, No. 25

(*See Illustration*)

Wednesday, 24th March, 1965

RAFFAELLINO DEL GARBO

57 THE DEPOSITION, WITH SAINTS

Christ's body is supported by two of the Maries and Joseph of Arimathaea, the Magdalen kisses his feet, other disciples around with Saints Dominic and Jerome on the left and Saints Paul, Paulus Apins, Jerome and Francis on the right; in the background a rocky landscape with golgotha above and St. John, left

*On panel, rounded top*

78½ in. by 64 in.

*Exhibited:*

London, Royal Academy, Winter Exhibition, 1884, No. 252

*Literature:*

Locko Park catalogue, No. 77

(See Illustration)

JACOPO DEL SELLAIO

58 CHRIST AS THE MAN OF SORROWS

Half length, in a red robe and blue cloak, his left hand on his breast, the crown of thorns in his right; in the right background, seen through a window, a fortified town with a moat on which are boats

*On panel*

14 in. by 9 in.

*Literature:*

Locko Park catalogue, No. 73







Wednesday, 24th March, 1965

COSIMO ROSSELLI

59 ST. BARTHOLOMEW

Head and shoulders, in a pink robe and blue mantle edged with gold, his halo inscribed: SCS. BARTOLON

*On panel*

13 $\frac{3}{8}$  in. by 11 $\frac{3}{4}$  in.

*Literature:*

Locko Park catalogue, No. 24

FRANCESCO UBERTINI, called BACCHIACCA

60 CHRIST BEARING THE CROSS

Half length, turned to the left, his head facing the spectator, in a white robe covered by a pink cloak, crowned with thorns, carrying the Cross on his right shoulder; in the left background a hilly landscape with St. Anthony and his pig, and a peasant with a donkey

*On panel*

18 $\frac{1}{4}$  in. by 22 $\frac{5}{8}$  in.

*Collections:*

Cardinal Rossi;

John Watkins Brett, London, 1864

*Exhibited:*

Leeds, National Exhibition of Works of Art, 1868, No. 70;

London, Royal Academy, Winter Exhibition, 1884, No. 228;

London, Royal Academy, Winter Exhibition, 1893, No. 162;

Birmingham, Art Gallery, *Works of Art from Midland Houses*, 1953, No. 150

*Literature:*

Locko Park catalogue, No. 44 (reproduced)

(See Illustration)

Wednesday, 24th March, 1965

AURELIO LUINI

61 PORTRAIT OF A YOUNG WOMAN

Head and shoulders, full face, in an olive-green dress with red sleeves, her white chemise fastened by a white on black cameo of Venus and Cupid

PORTRAIT OF A YOUNG WOMAN

Head and shoulders, in a red dress with yellow undersleeves, buff drapery over her hair, her right hand raised

*A pair; on panel*

18 in. by 13 $\frac{1}{4}$  in. (2)

*Collections:*

Niccolò Guiducci;

Guadagni Collection

*Literature:*

Locko Park catalogue, Nos. 89 and 93

SCHOOL OF FILIPPINO LIPPI

62 PORTRAIT OF A MAN

Head and shoulders, looking to the right, in a red doublet and a red cloak with a green lining edged with gold and gold laces

*On panel, rounded top*

13 $\frac{1}{2}$  in. by 8 $\frac{3}{4}$  in.

Bought from the Guadagni Collection by W. Drury-Lowe

*Literature:*

Locko Park catalogue, No. 78

Wednesday, 24th March, 1965

ANDREA SOLARIO

63 THE HEAD OF ST. JOHN THE BAPTIST

St. John's head, surrounded by a halo, placed in a large silver tazza standing on a marble ledge partly covered by a linen cloth

*On panel*

18 $\frac{3}{4}$  in. by 15 in.

*Exhibited:*

Leeds, National Exhibition of Works of Art, 1868, No. 121;

London, Royal Academy, Winter Exhibition, 1884, No. 269;

London, Royal Academy, Winter Exhibition, 1893, No. 157;

Birmingham, Art Gallery, *Works of Art from Midland Houses*, 1953, No. 172

*Literature:*

Locko Park catalogue, No. 38 (reproduced)

GIOVANNI DI PIETRO, called LO SPAGNA

64 THE MADONNA AND CHILD WITH SAINTS

The Madonna, three-quarter length, in a pink dress and a blue mantle, seated holding the infant Christ who stands on her knee, a globe in his hand; standing beside her, on the left St. Jerome with his lion and, behind, St. Bernardino holding a lily; on the right, St. Catherine of Alexandria with her wheel and, in the foreground, a bishop saint in white and green.

47 $\frac{1}{2}$  in. by 45 $\frac{1}{2}$  in.

*Collections:*

Palazzo Durino, Milan;

Bought from Giovanni Locarno by W. Drury-Lowe in 1852

*Literature:*

Locko Park catalogue, No. 91



Wednesday, 24th March, 1965

A. BRONZINO

65 THE THREE FURIES

Alecto, Tisiphone and Megaera, head and shoulders, with serpents issuing from their heads

25¼ in. by 20 in.

From the Collection of the Vacchetti family

*Literature:*

Locko Park catalogue, No. 65

VENTURA DI ARCANGELO SALIMBENI

66 THE ROAD TO CALVARY

In the centre, Christ on his knees, bearing the Cross and turning towards St. Veronica and the Virgin on the right; soldiers surround them and in the background is a view of Calvary

*On panel*

22½ in. by 20 in.

*Exhibited:*

Birmingham, Art Gallery, *Works of Art from Midland Houses*, 1953, No. 171

*Literature:*

Locko Park catalogue, No. 51

BOLOGNESE SCHOOL, 17TH CENTURY

67 THE ASSUMPTION OF THE VIRGIN

The Virgin, in a red dress and a blue cloak, with outstretched arms, supported on a cloud by three angels; flying cherubs above

*On panel*

18 in. by 16 in.

*Exhibited:*

Leeds, National Exhibition of Works of Art, 1868, No. 289

*Literature:*

Locko Park catalogue, No. 120

Wednesday, 24th March, 1965

B. FRANCESCHINI

68 THE VISION OF ST. THERESA

St. Theresa, in the habit of the Reformed Carmelites, is borne swooning on a cloud by angels and cherubs; before her is an angel with a dart in his raised right hand

21½ in. by 27¼ in.

*Literature:*

Locko Park catalogue, No. 126

NORTH ITALIAN SCHOOL, 16TH CENTURY

69 PORTRAIT OF A GENTLEMAN

Half length, in black with a white linen collar, standing, his left hand on a book placed on a table with a red cover, gloves in his right hand

37 in. by 29¼ in.

*Literature:*

Locko Park catalogue, No. 135

SALVATOR ROSA

70 A BATTLE SCENE

In the foreground, a combat between cavalry; a town in the middle distance obscured by smoke and a square tower on the right; distant hills

A BATTLE SCENE

In the foreground a mêlée of cavalry with, in the centre, an officer in red falling from his horse, two fallen horsemen on the ground; two round towers on the left; in the distance a bay surrounded by mountains

*A pair*

39 in. by 79½ in. (2)

*Collection:*

One of these two pictures was exhibited at Leeds in 1868 (No. 312) as from the Collection of Cardinal Altieri

*Literature:*

Locko Park catalogue, Nos. 154 and 157

Wednesday, 24th March, 1965

ANTWERP SCHOOL, 16TH CENTURY

71 THE ADORATION OF THE KINGS: A TRIPTYCH

In the centre, the Virgin seated to the right with the infant Christ on her knees, one of the Kings kneeling before them, St. Joseph and two soldiers beyond, ruined Renaissance architecture in the background; in the side panels, the other two Kings; a rocky river landscape with buildings in the distance

*On panel, shaped tops*

*Centre panel,  $35\frac{1}{2}$  in. by  $22\frac{1}{4}$  in.;*

*side panels,  $35\frac{1}{2}$  in. by  $9\frac{1}{4}$  in.*

*Literature:*

Locko Park catalogue, No. 81

FRANS POURBUS THE YOUNGER

72 PORTRAIT OF A LADY

Head and shoulders, turned half left, in a gold-buttoned black dress sewn with jewels and a large lace ruff, wearing a heavy jewelled chain, a jewelled cross on her left sleeve, a jewel in her hair; a red curtain behind

$25\frac{3}{4}$  in. by  $19\frac{1}{4}$  in.

*Literature:*

Locko Park catalogue, No. 107

Wednesday, 24th March, 1965

SCHOOL OF ANTWERP, 17TH CENTURY

73 THE RETURN OF JEPHTHA

Jephtha, mounted on a white horse, accompanied by his warriors, greeted by his daughter and her maidens making music and dancing outside a palace in the Baroque style

70 in. by 92½ in.

*Literature:*

Locko Park catalogue, No. 132

JOSEPH HIGHMORE

74 PORTRAIT OF A GENTLEMAN

Half length, turned half right, in a blue velvet coat and full white wig, standing with his right elbow resting on a stone balustrade with figures in bas-relief

34¾ in. by 27 in.

*Literature:*

Locko Park catalogue, No. 185 (reproduced)



Wednesday, 24th March, 1965

*The Property of Mrs. Gerald Lyndall-Alesbury*

SIR PETER PAUL RUBENS

75 THE ROAD TO CALVARY

The procession is mounting a steep wooded slope; in the foreground, Christ, stumbling beneath the Cross, which two men on the right are lifting; in front of him are St. Veronica, kneeling, and the Virgin and St. John; beyond are the two thieves, led by Roman soldiers and, farther back, three horsemen

*Grisaille; on panel*

25 $\frac{3}{8}$  in. by 18 $\frac{1}{8}$  in.

Painted by Rubens as the model for the engraving made in 1632 by Paul Pontius

Sold with photostats of two letters from Dr. L. Burchard, 1952

*Collections:*

Van Schorel, Heer van Wilryck, Antwerp, 1774, bought by van Merlen; Isaac-Louis de Thellusson, Paris, 1784;

Duc d'Alberg, London, 1817;

Bought by Lord Belper, 1829;

Mrs. M. Q. Morris, aunt of the present owner

*Exhibited:*

Rotterdam, Boymans Museum, *Oil Sketches by Rubens*, 1953-54, No. 81;

King's Lynn, *Oil sketches and small pictures by Rubens*, 1960, No. 19;

London, Agnew, *Oil sketches . . . by Rubens*, 1961, No. 31 (reproduced)

*Literature:*

J. Smith, *Catalogue raisonné* etc., vol. II, 1830, No. 797;

M. Rooses, *L'oeuvre de P. P. Rubens*, vol. II, 1888, p. 66;

F. Antal, *Jahrbuch der Preussischen Kunstsammlungen*, 1923, p. 71;

M. Jaffé, *The Burlington Magazine*, vol. XCVI, 1954, p. 57 and fig. 27;

*The Morris Loan Collection*, 1959, No. 16 (reproduced)

(See Illustration)







Wednesday, 24th March, 1965

*Various Properties*

LUIS EUGENIO MELENDEZ

76 A STILL LIFE

Quinces, a dish of crab apples, mushrooms and a cheese, with a covered jar, a square bottle and a small barrel behind, on a wooden table

*Signed with initials*

15½ in. by 24 in.

From the Collection of M. D. Carey, Guernsey

*(See Illustration)*

HENDRICK AVERCAMP

77 A WINTER SCENE WITH A FOWLER

To the right, on a snowy river bank, a man kneeling and aiming a gun, another man standing behind him with a hatchet and a fork on a shaft, dead birds on the ground; beyond, a frozen river with many figures, some skating, and a distant town

*Signed with monogram and inscribed with the artist's name; on panel*

13 in. by 20½ in.

JOHANNES SCHEPENS

78 A VIEW IN AMSTERDAM

On the left, tall buildings beside a tree-lined canal, a bridge and a church tower in the distance, a boat-yard in the right foreground, a house behind tall hedges beyond

*Signed and dated 1776; on metal*

15¼ in. by 16¼ in.



Wednesday, 24th March, 1965

FRANS SNYDERS

79 THE FABLE OF THE FOX AND THE STORK

A fox, left, watching two storks, one of which is taking an eel out of a bottle; landscape background

46 in. by 60 $\frac{1}{4}$  in.

From the Collection of Lord Brownlow, Ashridge

*Exhibited:*

London, Royal Academy, Winter Exhibition, 1893, No. 66

BONAVENTURA PEETERS

80 SAILING-VESSELS IN A LIGHT BREEZE

In the foreground, left, two fishing-boats, one with Dutch colours and, right, a small boat; other vessels in the distance and, on the right, a cottage among trees

*Signed with initials; on panel*

14 $\frac{3}{4}$  in. by 19 $\frac{3}{4}$  in.

JAN BREUGHEL THE ELDER

81 A VILLAGE BY A RIVER

In the foreground two ferries full of peasants and moored fishing-boats; on the river bank, right, a windmill and the houses of a village, a church tower beyond

*On metal*

5 $\frac{3}{4}$  in. by 8 in.

From the Collection of Comte Rapetti, Paris

Wednesday, 24th March, 1965

JACQUES-SAMUEL BERNARD

82 A STILL LIFE

A vase of roses, iris and lilies, a blue and white Chinese dish of fruit with a half-peeled lemon, a gilt ewer, glasses of wine, apples and a violin on a table partly covered by an Eastern rug

*Signed and dated 1657*

31 in. by 37 $\frac{1}{4}$  in.

From the Collection of the Comtesse de la Béraudière, Paris

*Exhibited:*

Baltimore, Museum of Art, *Fruit and Flowers*, 1961, No. 7;

New Orleans, Isaac Delgado Museum of Art, *Fêtes de la Palette*, 1962, No. 17 (pl. 53)

*Literature:*

M. Faré, *La Nature morte en France*, 1962, vol. II, fig. 212

MEIFFREN CONTE

83 A STILL LIFE

A gilt cup, a bronze statuette, a repoussé silver dish with the Judgment of Paris and a coat of arms leaning against a half-open jewel box, a violin with loose strings, flowers, a blue Chinese bowl, a book, a sea-shell and, on the right, a red Eastern rug with a gold fringe, all on a stone console with bas-reliefs

27 $\frac{1}{2}$  in. by 35 in.

Attributed by Charles Sterling to Michel Gobin; the present attribution is due to Michel Faré (see Literature)

*Exhibited:*

Paris, Musée de l'Orangerie, *La Nature morte de l'Antiquité à nos jours*, 1952, No. 62

*Literature:*

C. Sterling, *La Nature morte de l'Antiquité à nos jours*, 1952, pp. 83-84;

A. Gwynne-Jones, *Introduction to Still-Life*, 1954, pp. 45-46 and pl. 33a;

M. Faré, *La Nature morte en France*, 1962, vol. I, p. 94; vol. II, fig. 203

Wednesday, 24th March, 1965

ANTOINE VESTIER

- 84 MONSIEUR FOULON D'ECOTIER, GOVERNOR OF GUADELOUPE  
Half length, in a black coat, seated at a table, a map of Guadeloupe in his left hand, books and papers on shelves behind to the right  
*Signed and dated 1785; oval* *31¼ in. by 24¾ in.*

Exhibited at the Académie Royale de Peinture, Paris, in 1787 (No. 148)

JEAN-HONORE FRAGONARD

- 85 DIANA AND ENDYMION  
In the right foreground, by a tree, Diana and one of her nymphs lifting the sleeping Endymion, another nymph beyond; on the left a chariot and horses, and in the background a castle on a hill  
*19¾ in. by 14½ in.*

GIUSEPPE ARCIMBOLDO

- 86 A VEGETABLE MAN  
His head composed of a cabbage and other vegetables, his body of lemons, onions, vegetables and bulbs of garlic, his hands of parsnips  
  
BACCHUS  
He holds a bunch of grapes above his head; his body is composed of pomegranates, figs and grapes, his head and arm of apples and other fruit  
*A pair* *37¼ in. by 27½ in. (2)*

Wednesday, 24th March, 1965

ANTONIO CANALETTO

87 VENICE, THE RIALTO BRIDGE

Seen from the South; on the left the Fondamenta del Vin with the Palazzo dei dieci Savi and, on the right, beyond the bridge, the Fondaco dei Tedeschi; figure on the quayside, right, and gondolas on the canal

21½ in. by 28¼ in.

MARGUERITE GERARD

88 A DOMESTIC SCENE

A lady in a white silk dress seated at a table in the centre, a maid with a basket of flowers to the left, a child playing with a cat and a dog to the right, other children on the left and behind

*Signed*

25¾ in. by 21½ in.

C. DE LYON

89 PORTRAIT OF A MAN

Three-quarter length, seated, nearly full face, in a black doublet with a broad fur collar and a black cap, bearded, in his right hand a paper inscribed: S·C·C·M<sup>ta</sup> (*i.e.* His Most Catholic Majesty the King of Spain); green background

*On panel*

10¾ in. by 7¾ in.

FRANS VAN MIERIS THE YOUNGER

90 SCENE OUTSIDE AN INN

In the foreground, left, a maid taking a jug from a man seated at the door of an inn, with the sign of the swan, a pilgrim on the right, a merry company around a table beyond; landscape background

*Signed; on metal*

6½ in. by 8¾ in.



Wednesday, 24th March, 1965

*The Property of Harald Peake, Esq.*

SAMUEL SCOTT

91 THE THAMES AND THE TOWER OF LONDON ON THE KING'S  
BIRTHDAY

In the foreground a Dutch sailing-barge with boats alongside and beyond, on the left, many English vessels at anchor; on the farther bank, to the right, the Tower of London with the Royal Standard flying from the White Tower and a battery firing a salute; in the left background St. Paul's Cathedral, the Monument and various City churches and, on the extreme left, old London Bridge

*Signed and dated 1771*

*38 $\frac{3}{4}$  in. by 75 $\frac{1}{4}$  in.*

As Mrs. Finberg has pointed out, this is the only picture that Scott exhibited at the Royal Academy. He showed it there in 1771 as "A view of the Tower of London, supposed on his Majesty's birth-day"

From the Collection of Walter S. M. Burns, North Mimms Park

*Exhibited:*

London, Royal Academy, 1771, No. 179 (see above);

London, Burlington Fine Arts Club, Winter Exhibition, 1926-27, No. 17

*Literature:*

*The Lady's Magazine*, 1771;

H. F. Finberg in *The Walpole Society*, vol. IX, 1921, p. 50

(*See Illustration*)





Wednesday, 24th March, 1965

*The Property of Mr. G. Huntington Hartford,  
of New York City*

BERNARDO BELLOTTO

92 A VIEW OF DRESDEN

Seen from the right bank of the River Elbe looking towards the Augustus Bridge, with the Frauenkirche to the left and the Hofkirche and the bridge in the centre middle distance, houses with gardens running down to the river on the near bank to the right; in the foreground, many figures, one in Eastern dress, a sentinel beside his box to the left, peasants and a cart

36 $\frac{3}{4}$  in. by 64 in.

Formerly in Royal Gallery at Dresden

*Collections:*

Spahn Bequest to the Dresden Gallery, 1778;

Given to King August of Saxony when he abdicated and in the Collection of the Saxon Royal Family until 1960, in which year it was acquired by the present owner

*Literature:*

J. Hübner, *Catalogue de la Galerie Royale de Dresde*, 1880, p. 157, No. 478;

K. Woermann, *Die Königliche Gemäldegalerie zu Dresden*, 1896, p. 209, No. 631;

Katalog der Königlichen Gemäldegalerie zu Dresden, 1912, p. 63, No. 631;

H. A. Fritzsche, *Bernardo Belotto*, 1936, p. 109, No. VG 51

(See Illustration)



Wednesday, 24th March, 1965

*The Property of Margaret, Countess of Suffolk and Berkshire*

JACOB JORDAENS

93 ST. PAUL AND ST. BARNABAS AT LYSTRA

To the right the two saints, St. Paul with his right arm raised; before them, to the left, a crowd of men, women and children, among whom are a kneeling priest and his accolyte and men with cattle; other figures on the right and, in the background, Renaissance architecture

51 $\frac{3}{4}$  in. by 69 in.

From the Collection of Sir Joshua Reynolds

*(See Illustration)*







Wednesday, 24th March, 1965

*The Property of the Roose Family, Antwerp*

SIR PETER PAUL RUBENS

94 THE CONVERSION OF ST. PAUL

To the left St. Paul, fallen from his horse, and a group of men, some in armour, in attitudes of consternation, men with horses and camels beyond; on the right, at the edge of a wood, a group of mounted soldiers, one on a shying horse, and others in the background; above, in clouds, Christ and two cherubs

*On panel*

28½ in. by 40½ in.

As Dr. Müller Hofstede points out (see Literature), this is probably the painting of this subject in the inventory of Nicolaas Rockox's collection made in 1640 or 1641. Nicolaas Rockox, born in 1560, was Burgomaster of Antwerp nine times; he died in 1640. He was the friend and patron of Rubens who painted an altarpiece for him in 1613-15, the wings of which are portraits of Rockox and his wife. He also commissioned Rubens to paint the large altarpiece known as "Le coup de lance." Rockox was succeeded as Burgomaster by Jan Roose, who also took over Rockox's house in which the picture has been preserved

*Literature:*

J. Müller Hofstede, "An early Rubens *Conversion of St. Paul*," in *The Burlington Magazine*, vol. CVI, 1964, pp. 95-106 (reproduced p. 94)

(*See Illustration*)



Wednesday, 24th March, 1965

*The Property of Gwen, Lady Melchett*

The following pictures formed part of the collection assembled by Dr. Ludwig Mond whence they passed by inheritance to the present owner

GEROLAMO DAI LIBRI

95 SAINT PETER

Full length, standing, turned right, in a red robe and a yellow cloak, holding a book and two keys; rocky landscape background

SAINT JOHN THE EVANGELIST

Full length, standing, turned left, in a red robe and a blue-green cloak, holding a book; mountains and a town by a lake in the background

*A pair; on panel*

32½ in. by 15½ in. (2)

*Exhibited:*

London, New Gallery, *Venetian Art*, 1894-95, Nos. 229

*Literature:*

J. P. Richter, *The Mond Collection*, 1910, vol. I, pp. 268 ff. and pl. XVI;

B. Berenson, *Italian Paintings of the Renaissance*, 1932, p. 258;

B. Berenson, *Pitture Italiane del Rinascimento*, 1936, p. 222

FRANCESCO UBERTINI, called BACCHIACCA

96 THE BAPTISM OF CHRIST

In the centre, St. John the Baptist in a red cloak baptizing Christ in a stream bordered by trees; two men standing in the left foreground and another seated on the right; other spectators beyond on the left and, to the right, two angels; in the right distance, St. John preaching and a distant town on a hill

*On panel*

22¾ in. by 16 in.

*Literature:*

J. P. Richter, *The Mond Collection*, 1910, vol. II, pp. 445 ff. and pl. 18;

B. Berenson, *Italian Paintings of the Renaissance*, 1932, p. 36;

B. Berenson, *Pitture Italiane del Rinascimento*, 1936, p. 30;

B. Berenson, *Italian Paintings of the Renaissance: Florentine Schools*, 1963, vol. I, p. 20

(See Illustration)







Wednesday, 24th March, 1965

GIOVANNI DI PIETRO, called LO SPAGNA

97 ST. LOUIS; ST. MARY MAGDALENE; THE BLESSED GIACOMO DELLA MARCA

St. Louis, in a grey robe, crowned and holding a sceptre with a fleur-de-llys; St. Mary Magdalene in a mauve dress and a green cloak with a pink lining, holding a golden vase; B. Giacomo Della Marca in a Franciscan habit, holding a reliquary

*On panel, rounded tops*

*Each 15½ in. by 5½ in.*

*Collection:*

Count Bisenzio, Rome;

The Earl of Dudley

*Literature:*

G. F. Waagen, *Treasures of Art in Great Britain*, vol. II, 1854, p. 232;

J. P. Richter, *The Mond Collection*, 1910, vol. II, pp. 533 ff. and pl. 25;

J. A. Crowe & G. B. Cavalcaselle, *A History of Painting in Italy*, vol. V, 1914 ed., p. 446;

B. Berenson, *Italian Paintings of the Renaissance*, 1932, p. 545;

B. Berenson, *Pitture Italiane del Rinascimento*, 1936, p. 468

FRANCESCO DI GENTILE DA FABRIANO

98 CHRIST AS THE MAN OF SORROWS

Head and Shoulders, full face, wearing the Crown of thorns; behind is a curtain with fruit suspended from the rod on either side; on the left a view of a distant fortified town on a hill

*Signed on the lower edge of the original frame; on panel*

*19¾ in. by 14 in.*

*Exhibited:*

London, New Gallery, *Early Italian Art*, 1893-94

*Literature:*

J. P. Richter, *The Mond Collection*, 1910, vol. II, pp. 485 ff. and pl. 21;

L. Serra, *L'Arte nelle Marche*, vol. II, 1934, p. 247, fig. 307



Wednesday, 24th March, 1965

GIOVANNI FRANCESCO CAROTO

99 THE MADONNA AND CHILD

The Madonna, three-quarter length, in a red dress and blue mantle, seated with the infant Christ on her knee, the infant St. John on the right; landscape background, right

*On panel*

19 in. by 14 $\frac{3}{4}$  in.

*Literature:*

J. P. Richter, *The Mond Collection*, vol. I, 1910, pp. 285 ff. and pl. 10;

B. Berenson, *Italian Paintings of the Renaissance*, 1932, p. 131;

B. Berenson, *Pitture Italiane del Rinascimento*, 1936, p. 113

*The Property of a Gentleman*

LUCAS CRANACH THE ELDER

100 VENUS AND CUPID

Venus, full length, standing, with a broad-brimmed red hat with white feathers and transparent drapery; on the left, standing on a stone block, Cupid holding his bow

*Signed with the winged serpent; on panel, circular*

*Diameter, 4 $\frac{1}{2}$  in.*

*(See Illustration)*





Wednesday, 24th March, 1965

*The Property of a Gentleman*

PIETER BREUGHEL THE YOUNGER

101 A VILLAGE FÊTE

In the foreground, centre, a bagpiper and villagers dancing and merry-making; beyond, left, a village with figures in the street, some dancing, and, centre, a church; an avenue of trees by a canal on the right

*Signed; on panel*

20 in. by 31½ in.

*(See Illustration)*



Wednesday, 24th March, 1965

*The Property of Monsieur Ulysse Moussali*

GERRIT VAN HONTHORST

IOIA KING CHARLES I

Half length, seated, turned half right, in a slashed doublet with lace cuffs and a lace ruff, a letter in his hands which rest on a cushion

30 $\frac{1}{4}$  in. by 25 $\frac{1}{4}$  in.

It has been suggested that the likeness of Charles I as Apollo in *The Seven Liberal Arts presented to Apollo and Diana* by Honthorst at Hampton Court was based on the present portrait

*Exhibited:*

Paris, Archives Nationales, *France-Ecosse*, 1956, No. 375;

London, Victoria and Albert Museum, *The Orange and the Rose*, 1964-65, No. 26

*Literature:*

Olive Millar, *The Burlington Magazine*, vol. XCVI, 1954, p. 39, note 15

(See Illustration)





Wednesday, 24th March, 1965

*The Property of J. Schmeidler, Esq.*

JAN FRANS VAN BLOEMEN, called ORIZONTE

102 A CLASSICAL LANDSCAPE WITH SHEPHERDS

In the foreground a man with a staff talking to another man seated on the ground; and, beyond, two shepherds with a flock of sheep; trees on either side and in the distance a castle on rocks by a river, mountains on the horizon

18½ in. by 24¾ in.

JEAN-PIERRE NORBLIN DE LA GOURDAINE

103 A FÊTE CHAMPÊTRE

To the right, by a tree on the bank of a river, a company of ladies and gentlemen, some seated on the ground; other figures in a ferry-boat on the left and fishermen hauling a net in the right foreground; distant hills

14¼ in. by 15 in.



Wednesday, 24th March, 1965

NICOLAS LANCRET

104 A PAIR OF LOVERS

A girl, in a blue bodice and yellow skirt seated on the ground beneath trees, holding a mirror and a bunch of flowers; a young man in brown seated beside her to the right with a basket of flowers, some of which he is putting in her hair; distant hills on the right

18 $\frac{1}{4}$  in. by 24 $\frac{3}{4}$  in.

*Collections:*

Probably in the Baron de Beurnonville sale, Paris, 1883;

Anonymous sale, Paris, 2 December 1896;

Julius E. French, Cleveland, Ohio (sale, New York, 1921)

*Exhibited:*

Wilmington, Society of Fine Arts, 1935, No. 23

*Literature:*

G. Wildenstein, *Lancret*, 1924, No. 469 and fig. 119

(See Illustration)

FRANÇOIS-LOUIS-JOSEPH WATTEAU, called WATTEAU DE LILLE

105 SOLDIERS OUTSIDE A COUNTRY INN

To the left, outside an inn, two girls seated surrounded by soldiers making music with a trumpet, a drum, cymbals and a recorder; in the centre a girl with her arms round the waist of a soldier toasting the musicians; a meadow on the right distance

*Signed and dated 1781; on panel*

11 $\frac{3}{4}$  in. by 15 $\frac{1}{4}$  in.





Wednesday, 24th March, 1965

*The Property of a Gentleman*

HUBERT ROBERT

106 CLASSICAL RUINS

In the centre, a ruined round tower with two figures in the doorway and, in front of it, several figures in Roman garb reading the inscription on an architectural fragment, another figure reading an inscription on a sarcophagus to the left, other figures and ruins in the background

*Signed and dated 1784*

23 $\frac{3}{4}$  in. by 28 $\frac{1}{4}$  in.

*(See Illustration)*

*The Property of Paul Ackermann, Esq.*

SIENESE SCHOOL, 15TH CENTURY

107 THE MADONNA AND CHILD

The Madonna, in a pink dress embroidered with gold and a blue cloak edged with gold, seated holding the infant Christ who wears a violet mantle and holds a bird in his hand; gold ground

*On panel, in the original frame*

36 in. by 17 $\frac{3}{4}$  in.

The frame is inscribed below: AVE MARIA GRATIA PLENA

ITALIAN SCHOOL, 15TH CENTURY

108 THE MADONNA AND CHILD

The Madonna, in a gold embroidered dress and a blue cloak lined with red and edged with gold, seated holding the infant Christ who embraces her; gold ground

*On panel, round top*

19 $\frac{1}{2}$  in. by 11 $\frac{3}{4}$  in.



Wednesday, 24th March, 1965

SCHOOL OF ORCAGNA

109 THE MADONNA ENTHRONED; THE NATIVITY; THE CRUCIFIXION;  
A TRIPTYCH

Centre: The Madonna and Child on a throne, with four saints on either side. Left wing: The Madonna with the Child by a manger outside a stable, St. Joseph asleep in the foreground; the Angel of the Annunciation above. Right wing: Christ on the Cross, with the Madonna and St. John the Evangelist on either side, and the Magdalen at the foot of the Cross; the Virgin Annunciate above; gold grounds

*On panel, pointed top*

*Centre panel, 20 $\frac{1}{4}$  in. by 10 $\frac{1}{2}$  in.;  
wings, 21 $\frac{1}{4}$  in. by 5 $\frac{3}{4}$  in.*

*Exhibited:*

Stuttgart, Staatsgalerie, *Early Italian Panel Painting*, 1950 (*hors catalogue*);  
Cologne, Wallraf-Richartz Museum, *Early Italian Art of the 13th to 15th Centuries*, 1953, No. 25

LORENZO DI NICCOLÒ

110 THE MADONNA AND CHILD ENTHRONED

The Madonna in a gold-embroidered red dress and a blue cloak, with the infant Christ in a green tunic and blue drapery standing on her knee, seated on a throne over which two angels have spread a cloth embroidered with gold birds; standing in the foreground, left, St. John the Baptist and, right, a sainted bishop in a red cape. Above, the Resurrected Christ in a trefoil held by two angels

*On panel, cusped top*

*Overall size, 46 in. by 19 in.  
central part, 36 $\frac{1}{4}$  in. by 19 in.*





Wednesday, 24th March, 1965

BENVENUTO TISI, called GAROFALO

III THE EMPEROR AUGUSTUS AND THE SIBYL

The Emperor, in a green robe covered by a pink and yellow tunic and a blue cloak, kneeling and looking upward beside him stands the Sibyl, in a green tunic and blue skirt, with a red cloak, pointing to the sky in which is a vision of the Virgin and Child; beyond, three men to the left and classical columns, to the right a palace and a town and distant mountains

*Dated 1537; on panel, round top*

*25¼ in. by 16 in.*

*Collections:*

William Graham, London

*Exhibited:*

London, Royal Academy, Winter Exhibition, 1877, No. 229;

Stuttgart, Staatsgalerie, *Masterpieces from Baden and Wurtemberg Private Collections*, 1958-59, No. 70

*(See Illustration)*



Wednesday, 24th March, 1965

## SCHOOL OF THE TYROL, 15TH CENTURY

### 112 THE AGONY IN THE GARDEN

To the right, Christ kneeling before a rock on which is a golden cup; to the left, three sleeping disciples and, beyond, Judas with a band of armed men; landscape background

#### THE FLAGELLATION

Christ, in the centre, bound to a post, surrounded by four men brandishing whips and birches; a wall around and landscape beyond; gold ground. Possibly inscribed *M P* on the lower edge of the tunic of the man second from the left

*A pair; on panel*

16 in. by 26 in. (2)

Sold with a certificate from Dr. E. Buchner, 1957

## LUDWIG SCHONGAUER

### 113 CHRIST BEFORE PILATE

Pilate seated on a throne right, and beside him, his wife and a man with ewer and basin; before him, Christ with three of his captors; in the left background, a landscape seen through a window

#### THE RESURRECTION

Christ, in red drapery and with a processional Cross, stepping from the sepulchre, about which are seated four soldiers, two asleep; in the background a hilly landscape and towers

*A pair; on panel*

14 $\frac{5}{8}$  in. by 7 $\frac{7}{8}$  in. (2)

#### *Exhibited:*

Stuttgart, Staatsgalerie, *Masterpieces from Baden and Wurtemberg Private Collections*, 1958-59, Nos. 182 and 183

#### *Literature:*

B. Bushart, "Studien zur Altschwäbischen Malerei," in *Zeitschrift für Kunstgeschichte*, vol. 22, 1959, p. 140 and figs. 10 and 11

Wednesday, 24th March, 1965

SCHOOL OF THE LOWER RHINE, c. 1500

114 A FEMALE SAINT

Full length, standing by a garden wall in a green dress with a pale blue underskirt and a red cloak, holding a book and with a sword through her neck

*On the reverse:* The Resurrection, with three recumbent soldiers around the sepulchre and landscape background

*On panel*

30 in. by 9 $\frac{1}{4}$  in.

SCHOOL OF THE UPPER RHINE, 15TH CENTURY

115 CHRIST ON THE CROSS

The three Crosses, with the Madonna, the Holy Women and others below to the left, soldiers and horsemen to the right; in the background, a hilly landscape and the walls of Jerusalem

*On panel*

12 in. by 9 $\frac{1}{4}$  in.

SCHOOL OF THE LOWER RHINE, 15TH CENTURY

116 CHRIST ON THE CROSS

The Magdalen, in a blue dress and a pink mantle, a white kerchief tied round her hair, kneels at the foot of the Cross with her arms around it; patterned gold ground

*On panel*

40 $\frac{1}{4}$  in. by 21 in.

NUREMBERG SCHOOL, c. 1500

117 THE ADORATION OF THE KINGS

In the foreground the Virgin, to the right, seated with the infant Christ, one of the Kings kneeling before them to the left offering a golden vessel, St. Joseph and the two other kings beyond, a castle with a moat in the distance

*On panel*

26 $\frac{1}{4}$  in. by 19 $\frac{3}{4}$  in.

Wednesday, 24th March, 1965

HANS MÜLICH

118 PORTRAIT OF A GENTLEMAN

Bust, turned half right, bearded, wearing a robe with a wide fur collar over a red doublet and a white shirt, and a black cap; blue background

*On panel transferred to canvas*

13½ in. by 10¼ in.

Sold with a certificate from Dr. E. Buchner, 1955

From the Collection of Dr. A. Landis, Zürich

*Exhibited:*

Lent to the Kunsthhaus, Zürich

JUAN REXACH

119 SCENES FROM THE PASSION OF CHRIST

In five compartments from left to right: The Agony in the Garden, with the sleeping Apostles, right; The Betrayal of Christ, with St. Peter attacking the High Priest's servant on the left; Christ before Pilate; Christ carrying the Cross, with St. Veronica kneeling on the right; The Deposition, with the Virgin, St. John and the Holy Women; gold grounds

*On panel, cusped tops*

*Overall size, 17¼ in. by 65 in.;*

*each compartment, 16¼ in. by 11¾ in.*

From the Pardo Collection, Paris

*Exhibited:*

Genoa, Palazzo dell'Accademia, *I Primitivi Mediterranei*, 1952, Nos. 70-71;  
Stuttgart, Staatsgalerie, *Masterpieces from Baden and Wurtemberg Private Collections*, 1958-59, No. 159







Wednesday, 24th March, 1965

JAN SCOREL

120 THE MADONNA AND CHILD: A TRIPTYCH

Centre: The Madonna, in a red dress and a blue mantle, seated on the ground holding the infant Christ whose arms are round her neck; landscape background. Left wing: Eve tempted by the Serpent; and above, St. Roch with an angel and a dog. Right wing: Adam with an apple in his raised right hand, a burning town in the background; above, St. Sebastian, nude, bound to a column

*On panel*

*Centre, 21 in. by 14 in.  
wings, 21 in. by 5½ in.*

JAN VAN HEMESSEN

121 A PIPER AND A PEASANT WOMAN

A woman, half length, in a green dress and a white kerchief, holding a pewter pot and offering a slice of bread and cheese to a man on the left in a pink robe holding bagpipes, his right hand raised

*On panel*

*18¼ in. by 25 in.*

JACOB JORDAENS

122 THE CONTEST OF APOLLO AND MARSYAS

On the left, seated beneath a tree, King Midas, two nude girls beside him and an old man with ass's ears; on the right stands Apollo, his lyre on the ground before him, and Marsyas seated, playing his pipe, with Silenus, two female satyrs and an infant satyr seated above; trees by a pool in the centre distance

*28¼ in. by 47¾ in.*

*Exhibited:*

Stuttgart, Staatsgalerie, *Masterpieces from Baden and Wurtemberg Private Collections*, 1958-59, No. 97 (reproduced pl. 50)

*Literature:*

Thieme & Becker's *Künstlerlexikon*, vol. XIX, p. 151

*(See Illustration)*

Wednesday, 24th March, 1965

JACOB JORDAENS

123 PORTRAIT OF THE ARTIST'S WIFE

Half length, turned half left, seated in a red chair by a window, wearing a rose-coloured dress with gold and silver braid, and a white fichu, with a pearl headdress and pink bows in her hair, a black feather fan in her left hand, a curtain behind

36 in. by 28 $\frac{1}{4}$  in.

Catharina van Noort was the daughter of Adam van Noort, Jordaens' master

Sold with a certificate from Dr. Hermann Voss, 1963

From the Collection of F. C. K. Fleischmann, London

*Exhibited:*

London, Guildhall, *Works by Flemish . . . Painters*, 1906, No. 92;

Brussels, Palais du Cinquantaire, *L'art belge au 17<sup>e</sup> siècle*, 1910, No. 241

FRANÇOIS BOUCHER

124 AN ALLEGORY OF THE ARTS

To the right a winged putto seated on the ground drawing in a book, a bas-relief of putti behind him; seated before him, Cupid with bow and arrows and two doves and a painter's implements in the background

*Unframed*

15 $\frac{3}{4}$  in. by 23 $\frac{3}{4}$  in.

From the Collection of Zolhán von Báer, Malmö

*Exhibited:*

Stockholm, National Museum, 1958 (*hors catalogue*)

END OF SALE

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# HIGHLY IMPORTANT OLD MASTER PAINTINGS

Wednesday 24 March 1965

## PRICES AND BUYERS' NAMES

Lot	£	\$	Lot	£	\$
1 Lutyens	600	1,680.00	34 Antiqua Anstalt	4,200	11,760.00
2 Owen, Marvin	550	1,540.00	35 Antiqua Anstalt	4,000	11,200.00
3 Frost & Reed	3,500	9,800.00	36 Guerin, H.	4,000	11,200.00
4 Frost & Reed	3,500	9,800.00	37 Manenti	70,000	
5 Patch	1,450	4,060.00			196,000.00
6 Maison & Faerber	1,300	3,640.00	38 Hemberg	4,500	12,600.00
7 Agnew	100,000		39 Frascione, Dr.	1,600	4,480.00
		280,000.00	40 Kageneck, Count	2,000	5,600.00
8 Weitzner	16,000	44,800.00	41 de Boer	1,400	3,920.00
9 Agnew	16,000	44,800.00	42 Colnaghi	2,800	7,840.00
10 Bier, H.	4,000	11,200.00	43 Scheidwimmer, X.	1,600	4,480.00
11 Fogg, M.	17,000	47,600.00	44 Segre-Amar, S.	2,000	5,600.00
12 Weldman	1,400	3,920.00	45 Betts	1,400	3,920.00
13 Weitzner	5,000	14,000.00	46 Patch	2,600	7,280.00
14 Agnew	8,000	22,400.00	47 Chandler	1,000	2,800.00
15 Vanderkar, D.	2,900	8,120.00	48 Betts	1,000	2,800.00
16 Speelman, E.	15,800	44,240.00	49 Owen, Marvin	450	1,260.00
17 Saxenberg,			50 Saxenberg,		
Mrs. V.	4,200	11,760.00	Mrs. V.	5,000	14,000.00
18 Lebel, R.	15,000	42,000.00	51 Margo	1,800	5,040.00
19 Douwes	3,000	8,400.00	52 Koetser, L.	1,200	3,360.00
20 Kageneck, Count	2,200	6,160.00	53 Frascione, Dr.	1,000	2,800.00
21 Weitzner	125,000		54 Acquavella	140,000	
		350,000.00			392,000.00
22 Proctor	1,400	3,920.00	55 Weitzner	1,500	4,200.00
23 Goyen	3,800	10,640.00	56 Agnew	32,000	89,600.00
24 de Boer	6,800	19,040.00	57 Sutton, Denys	5,400	15,120.00
25 Hebold	800	2,240.00	58 Weitzner	1,100	3,080.00
26 Goyen	1,600	4,480.00	59 Bier, H.	150	420.00
27 de Boer	1,000	2,800.00	60 Chandler	5,200	14,560.00
28 de Boer	1,250	3,500.00	61 Allan	850	2,380.00
29 Acquavella	5,800	16,240.00	62 Hemberg	650	1,820.00
30 Bier, H.	600	1,680.00	63 Frascione, Dr.	450	1,260.00
31 Arcade Gallery	500	1,400.00	64 Arcade Gallery	1,100	3,080.00
32 Hemberg	8,500	23,800.00	65 Riolfo	120	336.00
33 Hemberg	5,000	14,000.00	66 Hebold	500	1,400.00

Lot	£	\$	Lot	£	\$
67 Winnington, Sir Francis	250	700.00	97 Plaza	7,500	21,000.00
68 Wengraf	200	560.00	98 Weitzner	3,200	8,960.00
69 Truman	100	280.00	99 Tooth, A.	900	2,520.00
70 Lucca	1,600	4,480.00	100 Linsky, J.	16,000	44,800.00
71 Scheidwimmer, X.	4,200	11,760.00	101 Patch	9,000	25,200.00
72 Huygen, M.	150	420.00	101A Leggatt	4,000	11,200.00
73 Rosenthal, A.	180	504.00	(For Nat. Portrait Gall.)		
74 Colnaghi	450	1,260.00	102 Hoogsteders	650	1,820.00
75 Barnaby, Mrs.	18,000	50,400.00	103 Lyon, H. D.	1,000	2,800.00
76 Hallsborough	6,000	16,800.00	104 Philimore, J.	3,500	9,800.00
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78 Haut, F. J. G.	850	2,380.00	106 Ames, Harrison	2,000	5,600.00
79 Brandt, M.	600	1,680.00	107 Stevens, P.	1,300	3,640.00
80 Green, R.	1,200	3,360.00	108 Weitzner	600	1,680.00
81 Vanderkar, D.	2,000	5,600.00	109 Acquavella	3,500	9,800.00
82 Chandler	2,000	5,600.00	110 Chandler	2,400	6,720.00
83 Carlberg	1,800	5,040.00	111 Proctor	2,200	6,160.00
84 Rosenberg, S. & R.	2,000	5,600.00	112 Owen, Marvin	3,200	8,960.00
85 Brody, Dr.	5,000	14,000.00	113 Linski, J.	4,000	11,200.00
86 Segre, Mde. Nello	3,000	8,400.00	114 Linski, J.	1,000	2,800.00
87 Proctor	8,000	22,400.00	115 Proctor	700	1,960.00
88 Allan	900	2,520.00	116 Arcade Gallery	1,500	4,200.00
89 Stein	750	2,100.00	117 Owen, Marvin	450	1,260.00
90 Betts	500	1,400.00	118 Scheidwimmer, X.	800	2,240.00
91 Colnaghi	20,000	56,000.00	119 Agnew	2,500	7,000.00
92 Leggatt	27,000	75,600.00	120 Koblitz	3,600	10,080.00
93 Weitzner	3,500	9,800.00	121 Owens	250	700.00
94 Huygen, M.	24,000	67,200.00	122 Proctor	800	2,240.00
95 Green, Purvis	4,200	11,760.00	123 Betts	2,500	7,000.00
96 Agnew	16,000	44,800.00	124 Proctor	1,000	2,800.00
			Total of Sale	£925,500	
					\$2,591,400.00

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